

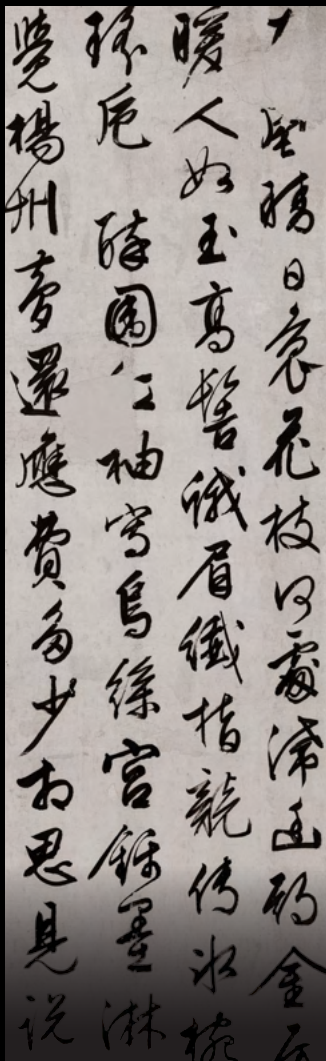
# HKMOA

THE PRIDE  
OF  
HONG KONG

## 香 江 藏 珍

### 香港三大古書畫收藏

Three Preminent Collections of  
Ancient Paintings and Calligraphies

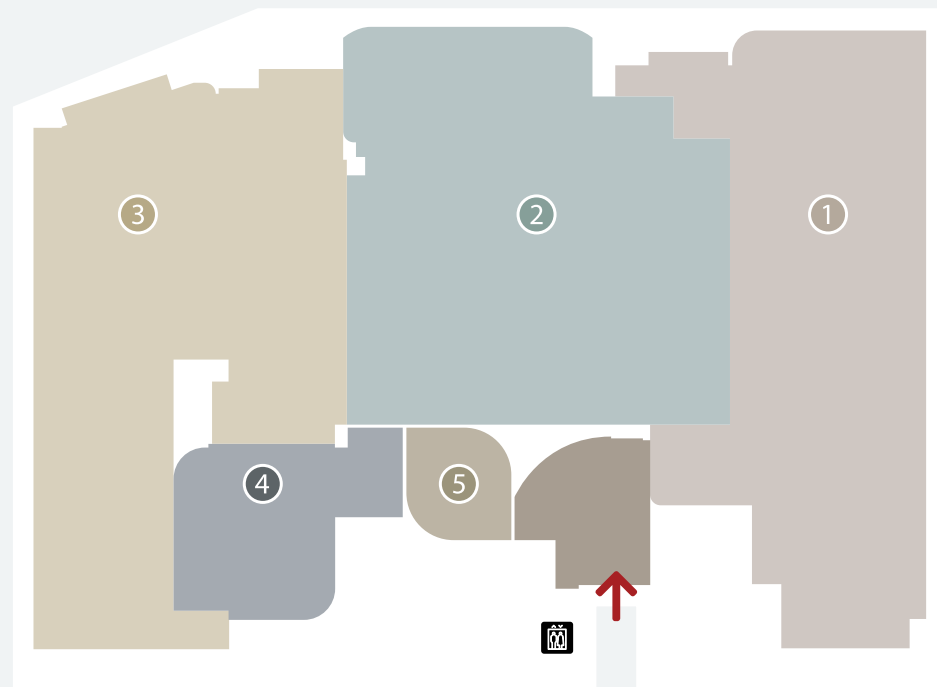


## 何謂 香港三大古書畫收藏？

### What are The Three Preeminent Collections of Ancient Chinese Paintings and Calligraphies in Hong Kong?

二十世紀中期，由於地緣關係和歷史因素，因緣際會下，香港成為書畫文物匯集之地。此時大批中國書畫及文物因政局動蕩而流入香港，成為本地收藏家、從內地南移到港以至來自海外的各方人士千載難逢的收藏契機。其中劉作籌（1911–1993）的虛白齋、何耀光（1907–2006）的至樂樓以及利榮森（1915–2007）的北山堂素被譽為香港三大古書畫收藏，他們或因熱愛書畫珍品，或視保存和弘揚國粹為己任，不約而同地在此時建立起各具特色的收藏。

Geographical location and historical background combined to turn Hong Kong into a hub for paintings, calligraphies and other artefacts in the middle of the 20th century. At the time, political turmoil triggered a massive drain of artefacts into the territory, opening up a golden opportunity for local collectors, newly arrived Mainlanders and overseas buyers to acquire rare treasures. It was during this period that Low Chuk-tiew's (1911–1993) Xubaizhai, Ho Iu-kwong's (1907–2006) Chih Lo Lou and Lee Jung-sen's (1915–2007) Bei Shan Tang, or together known as the three preeminent collections of Hong Kong, were built up out of either a passion for painting and calligraphy or a self-imposed mission to preserve and promote Chinese heritage.



- ① 虛白齋  
Xubaizhai
- ② 至樂樓  
Chih Lo Lou
- ③ 北山堂  
Bei Shan Tang
- ④ 緣聚萬里：  
黃向堅《尋親圖》系列  
Reunion of Reunion Mementos:  
Huang Xiangjian *Searching for My Parents* Series
- ⑤ 香港藝術家對話系列：  
邱榮豐《迴渡》  
Hong Kong Artist Dialogue Series:  
Yau Wing-fung *To and Fro*

# 虛 白 齋



XUBAIZHAI

「余以為明清兩朝，人才鼎盛，名家輩出，各領風騷。」

—— 劉作籌

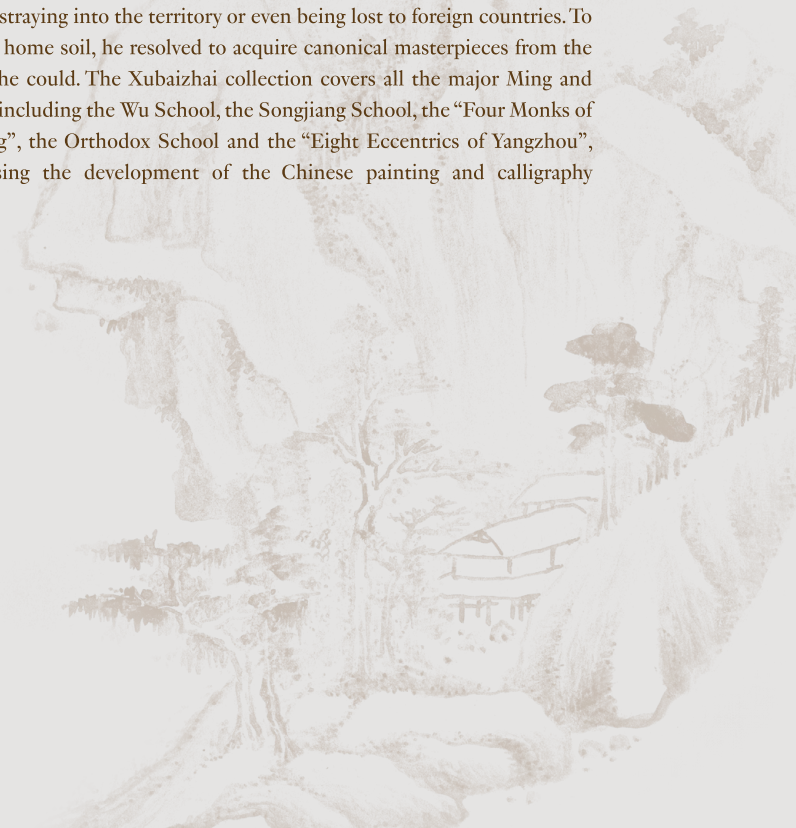
虛白齋主人劉作籌珍藏有伊秉綬（1754–1815）隸書題額「虛白」大字，遂取其「虛室生白」、心境清靜之意，名其室曰「虛白齋」。劉作籌因見大批中國古代書畫文物流落香江，甚至流失海外，便立志蒐藏前代書畫家劇蹟名作，免其星散飄零。虛白齋藏品涵蓋了明清時期的主要流派，包括吳門畫派、松江畫派、「清初四僧」、正統畫派和「揚州八怪」等，能全面而清晰地反映中國書畫藝術傳統發展的脈絡。



“Personally, I deem the Ming and Qing dynasties to be teeming with talents such that great masters were plenteous and their styles diversely distinctive.”

—— Low Chuck-tiew

Low Chuck-tiew named his studio Xubaizhai after a plaque in clerical script reading “*xu bai*” by Yi Bingshou (1754–1815) in his collection. The characters “*xu*” and “*bai*” are condensed from the expression “*xu shi sheng bai*”, meaning “light streams in only when a room is uncluttered”, which stresses the importance of keeping one’s mind and heart uncluttered. On arriving in Hong Kong for work in 1949, he was alarmed that a large number of ancient Chinese artworks and artefacts were straying into the territory or even being lost to foreign countries. To keep them on home soil, he resolved to acquire canonical masterpieces from the past the best he could. The Xubaizhai collection covers all the major Ming and Qing schools, including the Wu School, the Songjiang School, the “Four Monks of the Early Qing”, the Orthodox School and the “Eight Eccentrics of Yangzhou”, fully epitomising the development of the Chinese painting and calligraphy traditions.



劉作籌在蒐藏書畫時均有清晰的系統及明確的目標，尤其推崇明代畫壇巨擘董其昌所提倡的南宗譜系，故其收藏取向亦以南宗一脈為主。董其昌的這套金箋《山水行書合冊》正好反映董氏以古人的創作經驗為楷模，從而形成取法傳統的仿古風格。此冊筆法瀟灑活潑、墨韻層次分明，正是南宗一脈所強調的筆墨意趣以及氣韻生動的最佳體現。

Low Chuck-tiew was systematic and discriminating with collecting right from the start. He focused on the Southern Lineage that the Ming painting icon Dong Qichang advocated to be the mainstay of the genre. Dong Qichang's album *Landscapes and Calligraphy in Running Script* on golden paper testifies to the painter's appropriation of the tradition for emulating the past. Vibrantly executed and contrastive in ink gradations, the album embodies the ink manipulation and resonance emphasised by the Southern Lineage.

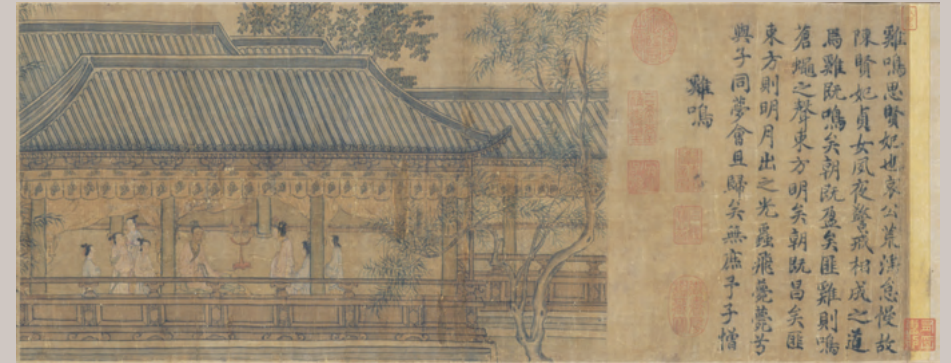
## 山水行書合冊 Landscapes and Calligraphy in Running Script



董其昌 (1555–1636)  
1610  
水墨金箋及紙本十對開冊 (選頁)  
各 39.5 x 32 厘米  
香港藝術館虛白齋藏品

Dong Qichang (1555–1636)  
1610  
Album of ten double leaves (selected), ink on paper or gold-flecked paper  
Each 39.5 x 32 cm  
Xubaizhai Collection, Hong Kong Museum of Art

## 齊風六篇 Illustrations for the Odes of Qi



馬和之 (活躍於約1130–約1170) (傳) (畫)  
宋高宗 (1107–1187; 1127–1162在位) (傳) (書)  
無紀年  
水墨設色絹本六開冊 (卷祿) (選頁)  
各 26.2 x 65 厘米  
香港藝術館虛白齋藏品

Ma Hezhi (act. ca. 1130–ca. 1170) (attri.) (painting)  
Emperor Gaozong of Song (1127–1187; r. 1127–1162)  
(attri.) (calligraphy)  
Not dated  
Album of six leaves (mounted as a handscroll) (selected),  
ink and colour on silk  
Each 26.2 x 65 cm  
Xubaizhai Collection, Hong Kong Museum of Art

清朝覆亡後，部分珍貴名蹟流失海外。其時，香港正是重要文物的聚散地，劉作籌把握千載難逢的時機並獨具慧眼，致力蒐藏這些流散的古書畫。這批曾屬清宮秘藏、並為帝王珍視的書畫作品，昔日深藏禁中，僅供皇親貴胄等少數人賞鑑。劉作籌卻不以私藏自娛，反而獻諸公藏，使原本高居深宮、為帝王私享之寶，得以展現於大眾眼前。

Following the collapse of the Qing dynasty, some of the treasures in the imperial collection were trickling out of the country. Seizing the golden opportunity presented by Hong Kong being a hub for important artefacts back then, the visionary Low Chuck-tiew spared no effort to acquire such ancient paintings and calligraphies. These artistic gems bear witness to the drain of imperial artefacts through Hong Kong and the pivotal role that the city played in the collection and preservation of Chinese artefacts. Previously kept in the forbidden palace for the exclusive enjoyment of the privileged few, these paintings and calligraphic jewels used to be cherished properties of emperors. Instead of reserving them for his private pleasure, Low Chuck-tiew donated them to a public institution to make possible public display of the once imperial treasures.

# 至 樂 樓



CHIH LO LOU

「余性愛搜蓄書畫，但於取捨必以人品為第一義，苟其人節虧品惡，其書畫縱精妙絕倫，亦弗取也。」

—— 何耀光

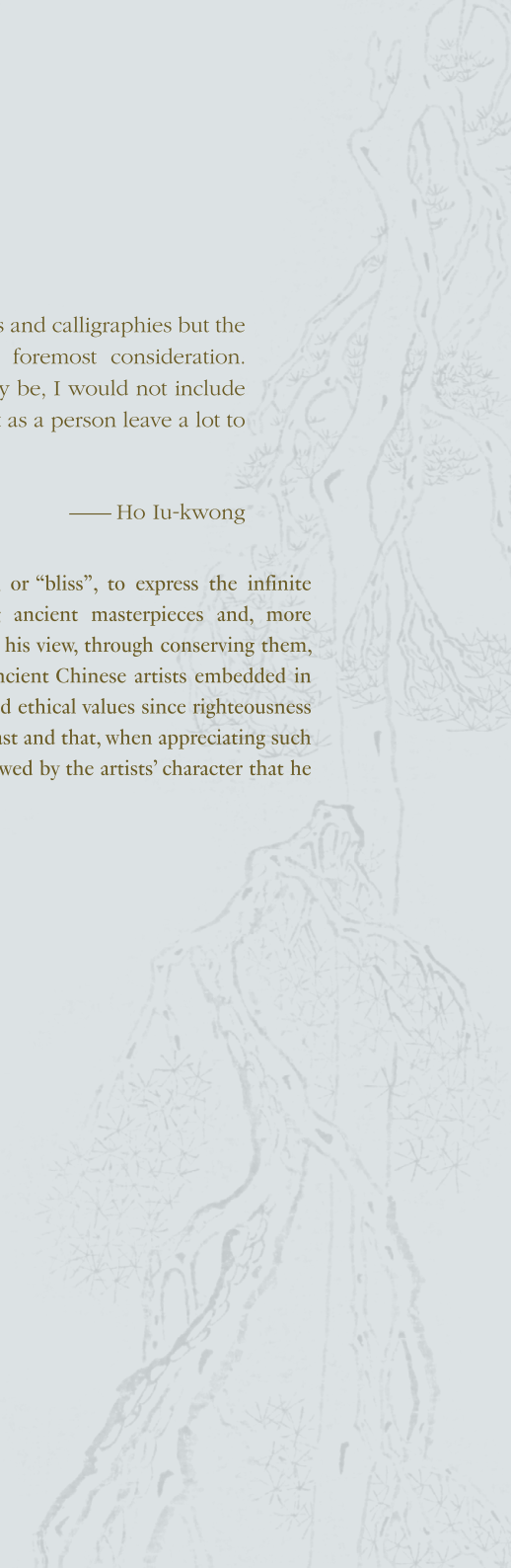
「至樂樓藏中國書畫」是已故慈善家及收藏家何耀光所建立的私人收藏。他以「至樂樓」命名其書齋，除了表達鑑賞古人名蹟所帶來的無窮樂趣外，更寄予為善至樂之意。他深信透過觀賞這些古代先賢名蹟，可追慕他們高尚的品格而正人心，遂以「先人品而後藝事」作為其收藏的先決條件，致力蒐藏這些作品。



“I love collecting Chinese paintings and calligraphies but the artist’s character is my first and foremost consideration. However sophisticated a work may be, I would not include it in my collection should the artist as a person leave a lot to be desired.”

—— Ho Iu-kwong

Ho Iu-kwong named his studio “Chih Lo”, or “bliss”, to express the infinite pleasure that one gains from appreciating ancient masterpieces and, more importantly, from performing good deeds. In his view, through conserving them, the moral values and personal integrity of ancient Chinese artists embedded in them could inculcate posterity with moral and ethical values since righteousness exuded from works by moral men from the past and that, when appreciating such masterpieces, the viewer would be so much awed by the artists’ character that he would seek to emulate them.



## 松石圖

Pines and Rock



黃道周 (1585–1646)  
1634  
水墨絹本立軸  
173.5 x 48.2 厘米  
香港藝術館至樂樓藏品

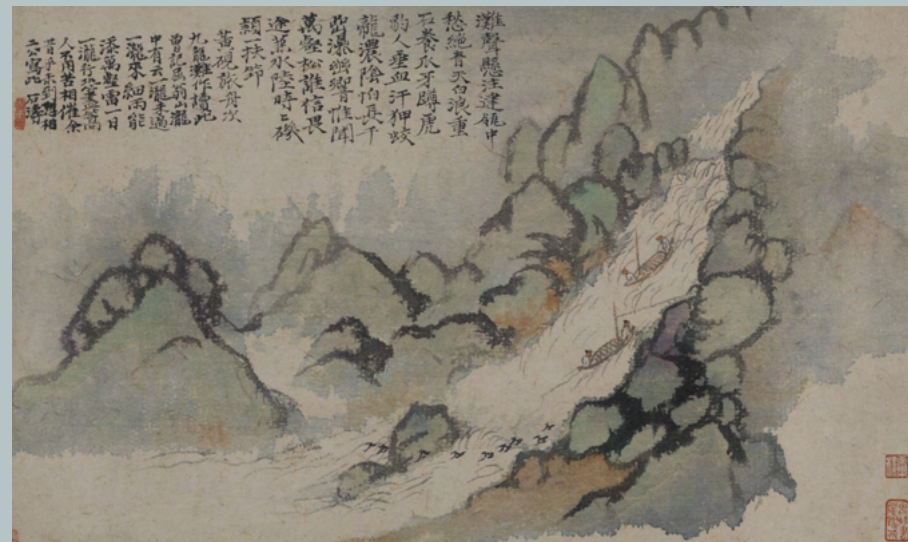
Huang Daozhou (1585–1646)  
1634  
Hanging scroll, ink on silk  
173.5 x 48.2 cm  
Chih Lo Lou Collection, Hong Kong Museum of Art

至樂樓藏品以明末清初的書畫最為豐富。忠孝仁義之士的言行和流傳下來的書畫作品，表現出光明磊落的氣節及清高傲世的情懷，何耀光對此深表景仰，其中便包括明末忠臣黃道周。此《松石圖》，畫中頂天挺立的松樹喻意孤高耐寒，投射了黃道周堅貞不屈的個性，畫上題識「便化石頭也不頑」，更一語道出其在亂世中所展現的高風亮節及寧折不屈的精神。

The Chih Lo Lou Collection is richest in paintings and calligraphies of the late Ming and early Qing. Loyal courtiers, filial sons, fearless martyrs and patriotic loyalists left their marks in history through their words, deeds and artworks that radiate pride and integrity, earning great reverence from Ho Iu-kwong. One such painter was Huang Daozhou. In *Pines and Rock*, Dao's unflinching loyalty is mirrored by the soaring pine trees that symbolize pride and hardiness. His loftiness and unyielding character are best summed up by his inscription reading "harden not even when turned into stone", an unequivocal revelation of his dignified refusal to submit in the face of peril.

## 寫黃研旅詩意冊

Landscapes Depicting Poems of Huang Yanlü



石濤 (1642–1707)  
1701–1702  
水墨或水墨設色紙本廿二開冊 (選頁)  
各 20.5 x 34 厘米  
香港藝術館至樂樓藏品

Shitao (1642–1707)  
1701–1702  
Album of twenty-two leaves (selected), ink or ink and colour on paper  
Each 20.5 x 34 cm  
Chih Lo Lou Collection, Hong Kong Museum of Art

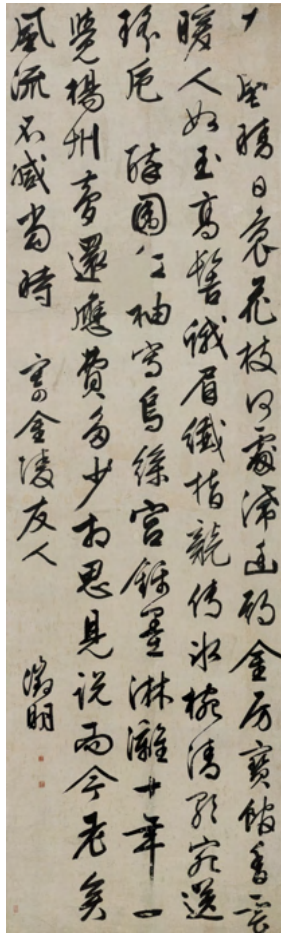
何耀光一方面珍視這些書畫文物所流露的風骨和涵養，另一方面他又不忍國寶流散海外。此冊得自活躍一時的美籍猶太裔古董商人侯士泰 (1914–2007)。當時侯氏因為一宗古畫的交易風波而意興闌珊，於是一氣之下在香港「將手邊存貨推出」，這件難得的精品便被他以低價轉讓給何耀光。此冊本來共有三十二頁，隨後到了至樂樓手上時只剩下二十二頁，另有四頁現藏北京故宮博物院，其餘六頁均已散佚。

Ho Iu-kwong, on one hand, cherished the moral integrity and steadfast character embodied in these artifacts, while, on the other, he was alarmed by the prospect of losing these national treasures to foreign countries. This piece by Shitao was acquired from Walter Hochstadter (1914–2007), a Jewish American antique dealer active at the time. Bitterly disillusioned by a court trial on the transaction of an ancient painting, Hochstadter decided to dispose of everything that was still in his hand in Hong Kong. Thus, Shitao's *Landscapes Depicting Poems of Huang Yanlü* was sold to Ho Iu-kwong at a relatively low price. Originally, there were 32 leaves in this album. When the album was acquired for the Chih Lo Lou collection, only 22 leaves were left, with 4 leaves currently held at the Beijing Palace Museum and the remaining 6 leaves still lost.



## 行書寄金陵友人詞

Ci-poem for Xu Lin in Running Script



文徵明 (1470–1559)  
無紀年 (1528或以後)  
水墨紙本立軸  
348 x 103 厘米  
香港中文大學文物館藏  
北山堂惠贈  
1978.0072

Wen Zhengming (1470–1559)  
Not dated (1528 or after)  
Hanging scroll, ink on paper  
348 x 103 cm  
Collection of Art Museum, The Chinese University of Hong Kong  
Gift of Bei Shan Tang  
1978.0072

利榮森謙遜低調，默默耕耘，其收藏書畫兼重，涵蓋歷朝，當中以明清之作居多，不乏名家翰墨。該軸是北山堂第一件捐贈中大文物館之書法，也是北山堂及文物館所藏書法立軸尺幅最大者，具多重意義。作品反映北山堂主人的品味和貢獻，有如晴日春風，沁人心脾，令人欽佩。

Lee Jung-sen had been a humble, low-key and perseverant man all his life. Both paintings and calligraphies occupy an important place in his collection. Spanning across dynasties, especially the Ming and Qing periods, the collection features leading masters. Some of the works are rare, if not the only extant one, of the artist concerned. This masterpiece is of special significance to the Art Museum of The Chinese University of Hong Kong since it was the first and the largest calligraphic donation from the Bei Shan Tang. The taste and contribution of the Bei Shan Tang master it has come to epitomise is just as warming and invigorating as a fine day in spring described in the first line of Wen Zhengming's ci-poem.

## 幽亭遠岫圖

Pavilion against Distant Mountains

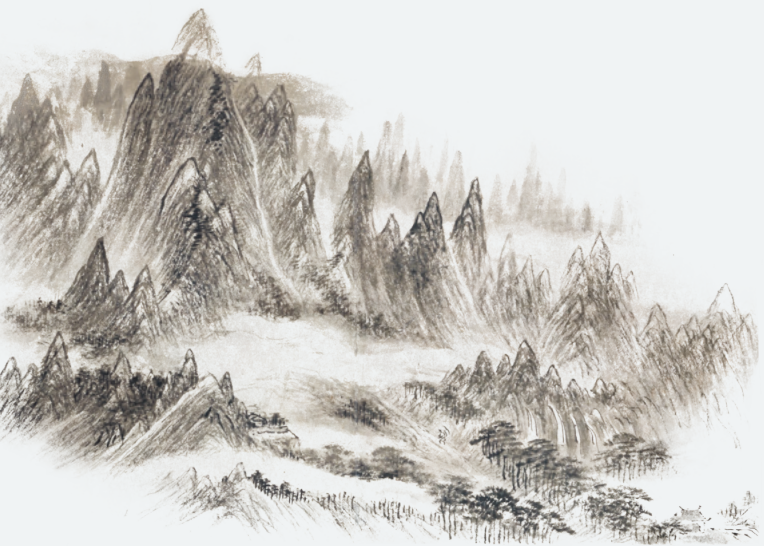


陶鉉 (活躍於十四世紀)  
1345  
水墨紙本立軸  
58 x 31.7 厘米  
香港中文大學文物館藏  
北山堂惠贈  
1996.0488

Tao Xuan (act. 14th century)  
1345  
Hanging scroll, ink on paper  
58 x 31.7 cm  
Collection of Art Museum, The Chinese University of Hong Kong  
Gift of Bei Shan Tang  
1996.0488

北山堂書畫藏品中多有孤本罕品，甚至歷史上小名家之作，顯示利榮森之收藏不在追逐名堂，而是完全本於個人興趣和求知慾，嘗試添補藝術史的脈絡。如元代陶鉉《幽亭遠岫圖》即是傳世孤本，對於理解元代山水的流行構圖和隱逸題材有重要價值。

There are quite a number of rare or singleton pieces, some even by minor artists, among the paintings and calligraphies in the Bei Shan Tang Collection, showing that Lee Jung-sen was guided not by the artist's fame but by his own interest and pursuit of knowledge in an attempt to fill in the gaps in Chinese art history. Tao Xuan's *Pavilion against Distant Mountains*, for instance, is the one and only extant work of the Yuan painter and is tremendously valuable for understanding the composition and the subject of reclusion in Yuan landscapes.



## 三大收藏的歸宿

劉作籌、何耀光和利榮森這三位收藏家因緣際會，不遺餘力，各自建立起獨當一面的收藏。他們均踐行了各自信守不二的信念，不計較世俗的價值，最後將其收藏化私為公，沾溉後人。

劉作籌深感保存先賢文化遺產之責任重大，為維護及宏揚國粹，於 1989 年將其畢生珍藏悉數捐贈予香港藝術館；何耀光於 1985 年特意成立至樂樓藝術發揚（非牟利）有限公司，多年來大力推動及弘揚中國傳統文化藝術，其家族更於 2018 及 2021 年將合共 365 件的中國書畫捐贈予香港藝術館；利榮森一生以北山愚公為表率，為香港中文大學文物館創辦者和長期贊助人，亦長期贊助海內外眾多文博機構，皆以「北山堂」名義為之。自 1973 年起，其書畫珍藏中近千件陸續捐贈文物館。此三家皆無私奉獻，為中國藝術文化之傳承作出重大貢獻。

透過這三位收藏家和其家族的慷慨餽贈，使這些珍罕的秘藏得以公諸於世，同時亦令香港這個彈丸之地得以躋身於國際古書畫收藏重鎮之列。



## Home of the Three Preeminent Collections

Low Chuck-tiew, Ho Iu-kwong and Lee Jung-sen each devotedly built up a collection of utmost importance. Holding true to their unshakable beliefs and wishing to benefit future generations, the three collectors donated their prized properties to public institutions regardless of their monetary worth.

Low Chuck-tiew, well aware of the importance of preserving cultural heritage and of popularising traditional Chinese art and culture, donated his entire collection to the Hong Kong Museum of Art in 1989. In 1985, Ho Iu-kwong specially founded the Chih Lo Lou Art Promotion (Non-profit Making) Limited for promoting and advancing traditional Chinese art and culture, an endeavour that has been ongoing since then, while his family donated a total of 365 items of paintings and calligraphies to the Hong Kong Museum of Art in 2018 and 2021. As the founder and long-term sponsor of the Art Museum as well as other institutions around the world in the name of Bei Shan Tang, Lee Jung-sen donated in batches nearly 1,000 paintings and calligraphies to the Art Museum since 1973, living up to his emulation of Yugong of the North Mountain in safeguarding Chinese culture and contributing immensely to scholarship and education. The contribution that these three altruistic collectors made to the perpetuation of Chinese art and culture is of immeasurable importance.

Thanks to such generous gifts, previously exclusive gems are now available for public viewing, putting the tiny city of Hong Kong on the world map of collecting and researching ancient Chinese paintings and calligraphies.

# 書畫收藏之道

## Secrets Unlocked

北宋畫家兼理論家米芾（1051–1107）將書畫收藏者分為「好事者」與「賞鑑家」兩類。「好事者」缺乏愛好與鑑賞力，僅為裝點門面、附庸風雅而收藏；「賞鑑家」則熱愛書畫，精通中國藝術與文化史，樂於考證資料，具卓越鑑賞力，甚或能書擅畫。歷代「賞鑑家」便對書畫收藏提出諸多要點。

The Northern Song painter and theorist Mi Fu (1051–1107) divided painting and calligraphy collectors into poseurs and connoisseurs. While the poseurs possessed neither passion nor connoisseurship and collected out of arty pretensions, the connoisseurs were passionate about painting and calligraphy, steeped in the history of painting, calligraphy and culture, ready to research, remarkably discerning and might even be accomplished painters and calligraphers. Connoisseurs down the ages have offered posterity with quite some sound advice.



### 明辨真贋

#### Establishing Authenticity

間有挾卷軸就余辨真贋者，偶遇佳蹟，必詳記其位置、行墨、長短、闊隘，題跋圖章，藉以自適。

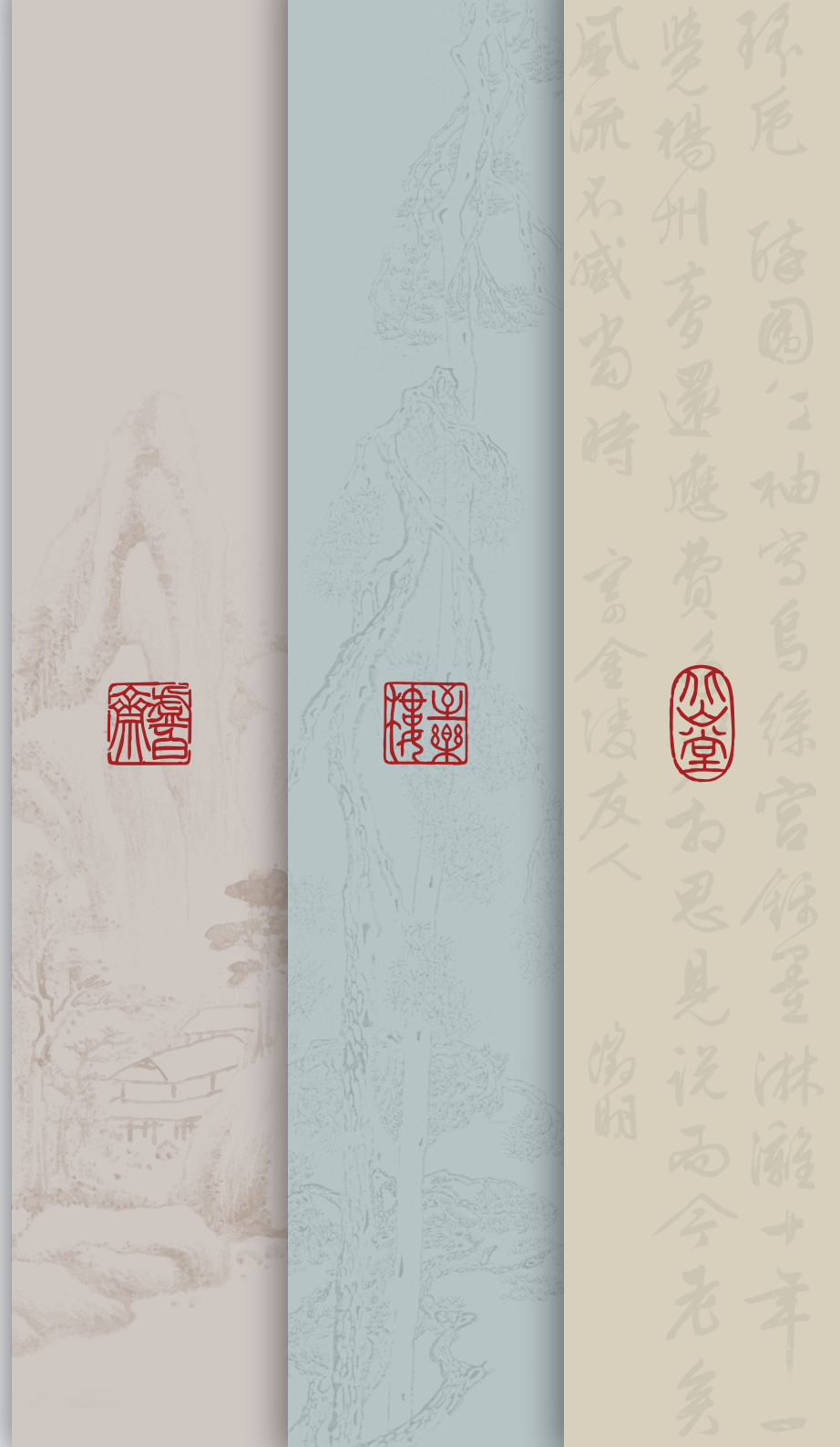
—— 高士奇 (1645–1703)

自古以來，書畫造偽的手法五花八門，加上臨摹、代筆等文化，導致真偽難辨。因此，賞鑑家需多方考證，以藝術和收藏史為依據，結合現代科研，並觀察入微，方能辨別書畫真贋。

From time to time, people would come to me with a scroll for authentication. If by chance a masterpiece came my way, I would note down in detail its provenance, brushwork, dimensions, inscriptions and seals for my own delight.

—— Gao Shiqi (1645–1703)

Since ancient times, painting and calligraphic forgeries have emerged in multifarious guises, not to mention the culturally endorsed imitative, ghost-painted or ghost-written works, rendering authentication a real challenge. To establish the authenticity of a piece of work, connoisseurs have to scrutinise closely, conduct in-depth research, verify the findings against the history of art and collecting and resort to state-of-the-art technology.





## 修身自勉，怡情自得 Focusing on Integrity

書畫清高，首重人品，品節即優，不但人人重其筆墨，更欽仰其人。

—— 松年 (1861-?)

賞鑑家往往對自己的收藏有特定的要求和取捨，以配合自己的價值觀或美學品味。很多時書畫不能單純以藝術的角度去加以評鑑，而須以作者的人品情操釐定書品或畫品的高下。

The sublimity of painting and calligraphy consists in the artist's character. When the artist is virtuous, everybody prizes his art and respects him even more for his character.

—— Song Nian (1861-?)

Connoisseurs often have specific collecting requirements and priorities to concur with their own values and aesthetics. Instead of artistic merit alone, the artist's character and sentiments have to be taken into account when evaluating a painting or calligraphic work.

至樂樓主人何耀光深信透過觀賞古代先賢名蹟，可追慕他們高尚的品格而正人心，遂以「先人品而後藝事」作為其收藏的先決條件，致力蒐藏這些作品。

Ho Iu-kwong, the Chih Lo Lou master, strongly believed that appreciating masterpieces by moral men from the past would inspire viewers to emulate their noble character. Thus, he made "artist before his art" his guiding principle for collecting and dedicated himself to collecting such works.



## 與群賢共樂 Sharing with Fellow Lovers

看畫乃士大夫適興寄意，有力收購，有助鑑賞，遇勝友好懷，彼此出示，較量高下，政欲相與誇奇鬥異。

—— 柯九思 (1298-1351)

古代文人雅集，常與知己共賞書畫，樂在其中。時至今日，收藏家在鑑藏路上亦常結交益友，例如行內賣家、鑑賞家，乃至書畫兼擅、造詣深厚的藝術家。

Appreciating paintings is what scholar-officials do for pleasure. Having the means to buy and the discernment to judge, they would, when in the mood, show their collections to bosom friends and vie with them to see who has the better or rare masterpiece.

—— Ke Jiushi (1298-1351)

In ancient China, the literati relished admiring paintings and calligraphies with friends at literary gatherings. Today, in the course of collecting, collectors often mingled with fellow buyers, connoisseurs and even painting-calligraphy virtuosos.

虛白齋藏家劉作籌先生在收藏的過程中結識海內外的同道及學者，並時常邀約朋友到位於香港島文咸西街四海通銀行三樓的虛白齋，分享觀摩書畫的雅趣並交流心得。

Low Chuck-tiew, the Xubaizhai master, made friends with local and overseas collectors and scholars in the course of collecting. He often invited his friends to his studio, Xubaizhai, on the second floor of the Four Seas Communications Bank Building on Bonham Strand West, Hong Kong Island, to share his interest in and insights on painting and calligraphy.





## 視文化傳承為己任

Dedicating Oneself to Perpetuating Culture

書畫之於人子瞻氏目為煙雲過眼者也。

—— 顧文彬 (1811-1889)

清代藏家顧文彬 (1811-1889) 曾言，書畫收藏如「過眼雲煙」，終將離藏家而去。他言「收藏乃天下公器」，過雲樓僅為「暫時守護」。故藝術收藏非藏家獨樂，而是流傳千古，供後人共賞。

The Guoyunlou Collection has served to entertain my parents and will enrich my children's learning for generations to come.

—— Gu Wenbin (1811-1889)

The Qing collector Gu Wenbin once compared paintings and calligraphies in one's collection to mists passing before one's eyes, meaning no collectors are destined to hold on to their collections for ever. In his words, a collection belongs to the public and Guoyunlou is no more than its temporary custodian. An art collection is therefore meant to be preserved for future generations rather than being privately enjoyed by any collector.

利榮森為輔助中文大學文物館的成立，將多年來累積的珍藏捐贈至文物館，貢獻深遠，目的除了為傳承中華文化瑰寶，亦希望能服務社群，為學術研究帶來裨益。

Lee Jung-sen made long-lasting contribution by donating the collection that he took years to amass to the Art Museum, The Chinese University of Hong Kong, in order to not only conserve Chinese cultural heritage but also serve the community and benefit academic research.



## 悉心貯存

Storing with Utmost Care

蓋古畫紙絹皆脆，舒卷不得法，最易損壞，尤不可近風日，燈下不可看畫，恐落煤燼，及為燭淚所污；飯後酒餘，欲觀卷軸，須以淨水滌手；展玩之際，不可以指甲剔損。

—— 文震亨 (1586-1645)

由於書畫材質脆弱，儲存或展示時，空間與工具需保持潔淨，並選用合適材料。在收藏時應避免天氣、塵垢、霉菌、蟲害或意外造成的損害。古來書畫在收入木匣前，通常會裹上織錦布套以加強保護。接觸書畫前，宜修剪指甲，動作輕柔、拿捏得當，以防紙絹斷裂。

The paper or silk of an ancient painting is very fragile. It is prone to damage if the scroll is unrolled improperly. In particular, wind and sunlight are best to be avoided. Don't view a painting under a lamp lest it should be stained by fallen ash or dripping wax. Wash your hands with clean water before viewing a scroll after eating or drinking. Make sure your nails do not scratch it during viewing.

—— Wen Zhenheng (1586-1645)

Considering the fragile materials of these paintings and calligraphies, the space and tools used for storage and display must be spotless and appropriately chosen. Precautions must be taken to prevent damage caused by climate conditions, dust, mold, pests or accident. Since ancient times, painting and calligraphic scrolls have usually been kept in silk wrappers for extra protection and then stored in wooden cases. Before touching a work of painting or calligraphy, clip your nails first. Handle it most gently and make sure your grip is just right to avoid tearing the paper or the silk.



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Presented by the Leisure and Cultural Services Department

Jointly organised by the Hong Kong Museum of Art and

the Art Museum, The Chinese University of Hong Kong

Academic programmes sponsored by Bei Shan Tang Foundation

香港特別行政區

康樂及文化事務署出版

香港藝術館編製

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Published by the Leisure and Cultural Services Department of  
the Hong Kong Special Administrative Region

Produced by the Hong Kong Museum of Art

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主辦 Presented by



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